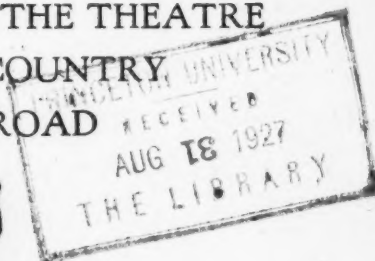


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# DRAMA

A MONTHLY RECORD OF THE THEATRE  
IN TOWN AND COUNTRY  
AT HOME & ABROAD



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ANNUAL MEETING OF THE  
BRITISH DRAMA LEAGUE ■  
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# DRAMA

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THE JOURNAL OF THE BRITISH DRAMA LEAGUE

## JUNE PLAYS

By S. R. Littlewood

GENERALITIES are never true. It is a statement which proves itself by its own falsity, and has seldom been borne out better than in the June plays. One would be wrong in saying that of the twenty-seven more or less important June productions all those put up for a run were ordinary and uninteresting. It would be equally wrong to say that all the "uncommercial" efforts were worth seeing. Yet June has its little quota in both kinds which will not just pass into the index of entertainments to be "checked up" at the end of the year with finger and thumb.

The memory which immediately insists is, of course, that of "When Crummles Played" at the Lyric, Hammersmith. Mr. Nigel Playfair can take the fullest credit. To have joined "Nicholas Nickleby" to "George Barnwell," and to have used Dickens's characters and his touch of burlesque to cancel all that is crude and false about Lillo's fine old drama, so that everybody has come away saying, "Yes, but what a good play!"—what is creation after all, if insight like this does not amount to it?

To me the chief wonder was the revelation of how a turn of true drama can make one forget everything else. When Millwood "rounds" on Barnwell you get this, and in the speeches from the scaffold. They were like finding somebody alive in an old property-box. My homage to Miss Miriam Lewes for the most remarkable performance of the month. Her achievement was not only in daring to be so old—and so young—but in managing to express, under every handicap of circumstance, so profound a sense of, and pride in, such a pair of

characters as Mrs. Crummles and Millwood.

Then I would remember Mr. Bernard Fagan's revival of "The Spook Sonata," with its masterly presentment of Strindberg's spiritual caricatures of the living and auras of the dead. Why is it that dullards will rush to see a commonplace, paste-board "thriller," and yet call this ferocious masterpiece of eeriness depressing? Perhaps it is the price Strindberg had to pay for his sheer illogicality. To find men and women horrible and to labour in agony to convey his experience to those very men and women—or to people just like them—what could be more mad than this? But "The Spook Sonata" vindicates the genius of Strindberg, with all his angry fancy, just as the Stage Society's production of "The Great God Brown," with its mere confusion of masks, showed that Eugene O'Neill has his limits. Though old Strindberg went down "with bubbling groan," shaking his fist into the air, he is quite evidently not dead.

In its own way more important than anything that happened during June was Mr. William Poel's "platform-stage" production of William Rowley's "Enterlude on Henry VIII" at the Holborn Empire. It mattered little that the play did not in itself deserve a tithe of the care Mr. Poel and his helpers had lavished upon it in historic reconstruction and invention. What Mr. Poel showed was that this platform-scene has an entirely modern value and capability of beauty. There is not the faintest reason why the method should be confined—or even specially devoted—to plays of other periods than our own.



## JUNE PLAYS

For Shakespearean purposes, however, I was made to feel that if we are going to have a compromise in form, with lighting effects and so on, semi-circular tiers of seats going right up in Greek or circus fashion from the stage-level are best. I tried both floor and balcony. From the one

you had to look up all the time, and the actors hid each other; in front of the other there was always the black shadow of the parapet cutting off two large arcs. But without experiments like these we shall never have that "ideal Shakespeare theatre." May Mr. Poel be spared to see it.

## THE UNIVERSAL SOCIETY: PARIS, 1927

By Ashley Dukes

THE Universal Society of the Theatre, founded by Firmin Gémier in 1925, made an ambitious and even heroic gesture in organizing an International Festival of the Theatre in Paris (May—June, 1927). When the wiseacres heard that the various nations of the globe would be represented by companies of players performing representative works in their own language, the wiseacres shook their heads as wiseacres always do. The Frenchmen among their number chuckled in their beards and grew ironical regarding the idealism of *ce bon Gémier*. They foresaw that not one half, or one-fifth, or one tenth of the nations would be ready to take part in such a dramatic festival; that the companies taking part in it would not be truly representative; that the pieces they performed would not be understood by a playgoing public notoriously unfamiliar with foreign languages; and so forth and so forth.

Such things are easy to foresee. The difficulties of an international season of plays—especially of a first international season—are sufficiently obvious. Reinhardt, for example, found himself at the last moment unable to bring a company, and an international festival without Reinhardt is rather like *Hamlet* without the Prince of Denmark. There was never much prospect that we should see the latest developments of the Russian theatre, or even renew acquaintance

with the work of Stanislavsky and Tairoff. The new American theatre could scarcely be represented without the help of a millionaire. On the other hand the Dutch, the Flemish and the Japanese entered the lists with enthusiasm, and the Théâtre Populaire Flamand in particular showed us some most interesting work on the stage of the Comédie des Champs-Élysées. England was notably represented by Miss Sybil Thorndike and Mr. Lewis Casson, who presented both *Saint Joan* and the *Medea* on the larger stage of the Théâtre des Champs-Élysées. Their gesture was that of Gémier himself—confident, devoted, inspired. They obviously did not come to Paris to make money or gain notoriety, but to sustain the credit of English art and to declare English sympathy with a fine enterprise. French participation in the festival took the natural form of gala performances of current plays, such as the deeply interesting *Maya* at the Studio des Champs-Élysées, the admirable revival of *Lorenzaccio* at the Comédie Française, the *Marchand de Venise* of Gémier himself at the Odéon, and a Stravinsky night at the Opéra. The international season, thanks very largely to the importance of the English effort, made a good beginning this year.

The International Congress, held during the last week of June, was an important part of the Festival of the Universal Society. Its meetings were held in the buildings of the Institut de Co-



## UNIVERSAL SOCIETY: PARIS, 1927

opération Intellectuelle (Palais Royal), which has already given hospitality to many good causes. From the first Gémier has been at pains to point out that the universality of the Society resides not so much in its international character as in its all-embracing scope. As a society it includes dramatists and composers, producers, dramatic and lyrical artists, architects and engineers of the theatre, designers, electricians, conductors and musicians, and experts in theatrical jurisprudence and the law of copyright. After an inaugural address by Gémier, the Congress therefore split up into separate groups for the discussion of individual problems. As representative of the English section of the Universal Society, with a watching brief from the English Society of Authors, I attended first of all the meeting of the dramatists' section. The French representatives were Tristan Bernard, Jean-Jacques Bernard, Denys Amiel, and H. R. Lenormand; the Germans, Walter Hasenclever and Rudolf Leonhard. The questions chiefly discussed were the lack of organization in the matter of translations of plays, and the lack of control on the author's part over the foreign presentation of his work when the copyright has once been leased. Tristan Bernard was able to give some amusing accounts of his own experiences with English translators, which could be paralleled by any English author who has had a French production. It was agreed that whenever possible translations of plays should be made by practising playwrights, and by them alone; and each national section of the Society was charged, through its authors' sub-committee or otherwise, to prepare lists of practising playwrights who are able or willing to undertake translations. The difficult question of preparing lists of plays suitable for foreign presentation was discussed at length. It was generally agreed that it would be invidious to leave the choice in the hands of authors alone; but each national branch of the Society was authorized to make such representations from time to time, bearing in mind that the Society is not and cannot pretend to be entirely catholic in its tastes, but stands for the non-commercial interests of dramatic art. The Minimum Basic Agreement of the American Dramatists' Guild was studied in relation to the rights of original authors and translators respectively.

The theatrical producers (or *metteurs-en-scène*) discussed the proposal of the French section that copyright should be recognized in the theatrical productions, so that the creative ideas of an original producer should not be reproduced without acknowledgment in a number of secondary representations of a play. It was agreed that some modification of the Berne Convention was desirable in this respect, in the interests of distinguished producers exposed to the sincerest form of flattery; but the authors made it quite clear that while they sympathized with the producer's claim to copyright, they could not abate one jot of their own rights on his account. Some anxiety was expressed by the German delegates regarding the position of the humbler producers in the provincial repertory theatres, who have neither the leisure nor the resources to make a truly original production of every piece they mount, and who may find them-

selves threatened by charges of plagiarism if absolute copyright be granted to the original producer. After a long and interesting debate, it was agreed to recommend the recognition of the producer's right to an amendment of the Berne Convention recognizing his creative achievement; but the English and German delegates reserved their assent to this resolution until it should be confirmed by their national sections.

It was unanimously agreed that every national section of the Universal Society should forthwith take steps to form a legal sub-committee, competent to advise on this and other questions. As the sole English delegate, I was unfortunately unable to attend simultaneous meetings of sections of the Congress dealing with such matter as dramatic criticism (international facilities for dramatic critics), stage lighting (demonstration of some recent advances in lighting and replacement of painted scenery), and professional training (schools of dramatic art and music). When the general meetings of all delegates were resumed, however, the conclusions of the various sections were summarized and it was evident that a very useful exchange of views had taken place.

Little more than a useful exchange of views could be expected from this first Congress. It was not wholly representative, containing as it did too large a proportion of residents in Paris, who had been deputed by their national sections to attend on their behalf, and not enough working artists who had come for the express purpose of professional representation. These, however, are the drawbacks of all international gatherings, especially at their inception. The test of the Universal Society's usefulness will come in the months of sectional work that are now to come, and I personally have no doubt that Firmin Gémier accomplished a great and invaluable work in founding it. I had almost forgotten the banquet at which M. Herriot spoke so eloquently of the necessity for an international understanding among artists, and Mr. Lewis Casson so modestly justified the tremendous enterprise of bringing over *Saint Joan*.

### THE HUDDERSFIELD THESPIANS

The Society held its Annual General Meeting on Thursday, May 19, the President, Mr. Lunn, being in the chair. Last season no less than thirty-eight performances were given, the total receipts on productions amounting to £929. Unfortunately, there was a financial loss of about £5 on the season's working, owing mainly to heavy expenditure upon general properties. During the year negotiations have been taking place with the Carnegie United Kingdom Trustees, with the result that a grant of £1,000 has been offered towards the cost of building a Little Theatre, provided the remaining sum necessary, about £6,000 to £7,000, be raised free of debt within the year. A vigorous attempt is to be made in the near future to raise the necessary sum by public subscription.

L. A. C.



# A WILLIAM POEL PRODUCTION

By Constance Smedley

ALL serious students of the drama owe thanks to Mr. William Poel for his recent production at the Holborn Empire of Rowley's Tudor Interlude, "When you see me, you know me." There was a universal spirit of nobility and dignity which must come from sincerity of intention and ability in execution, and can never be counterfeited successfully.

The play itself was interesting for several reasons: First, as an example of the Interludes that swept over England, and through which the New Learning and the doctrines of the Reformation were propagated or refuted. As presented the other night at the Holborn Empire, the arguments were extraordinarily interesting, and the author carried one along in a most ingenious way with his political and historical proofs. Rarely have political machinations been shown up so clearly.

From the point of view of construction, it all depends whether one looks at a play from the standpoint of ideology or human interest. As a matter of fact, the play teemed with human interest throughout, but the construction depended on the unfolding of the idea. The modern audience is imbedded in the conception of a plot wherein he and she (together with him or her) go through the conventional series of relationships, irrespective of their influence on anything beyond the personalities immediately concerned. Rowley's Interlude took us out into a broad world wherein England is shown as part of a world territory sharing a world destiny.

The characterization was vivid and true: Henry VIII, Edward VI, Jane Seymour, Katharine Parr, and Wolsey could hardly have been better cast or played. To this comment someone added, "You mean, produced." When one thought over the cast one realized what the clarity of characterization implied, and what author and actors owed to Mr. Poel. Most of all, one has to thank Mr. Poel as well as Leslie Shaw, the player, for presenting in "Edward VI" a character every whit as appealing

and outstanding as the Joan of Arc of France. I do not think he has ever been presented on the English stage before. He moved through the second act like a golden thread illuminating the whole texture, and one wished this Interlude could be played before our own King and Queen, it brings out royal dignity and responsibility so well.

Finally, the wide area of the stage fitted perfectly with the wide-flung area of the play and its loose and free construction. When one releases the actors from the cramping roof of the proscenium, one gets a sense of space and height wherein big ideas can move and ascend uninterruptedly. The form of such a production is akin to the form of human life. Several points struck me forcibly, as far as details went; the interesting way in which the change of rhythm of the fools' scenes, played through the more sombre substance of the tissue; the concentrated intimacy of the alcove scene where Edward and Katharine gain access to the King. Ninety-nine producers would have brought this scene out on to the centre stage; the hundredth made one realize the majesty that hedged a king's privacy in Tudor times, and surrounded him with almost sinister authority. First, the entrance of the King's idolized son and then the opening of the way for his Queen, made Henry real and brought us into the very heart of the palace. Finally, the circular form of the procession embracing the whole stage, not only gathered up the visual construction and satisfied the eye, but this processional effect also gathered up the leading idea of the play and showed Wolsey's intrigues in their danger to the State, stamped out at last by the meeting in amity of the two kings.

Surely this play should be, and can be done again? A suggestion has been made that Mr. Gulliver should continue his services to the drama by building a theatre with a platform stage, but in the meantime, would not the British Drama League reap the thanks of the educational world which



## A WILLIAM POEL PRODUCTION

so largely makes up its membership, if it could arrange for a repetition of the performance at an early date, and could further

publicize the heroic and inexpressibly valuable services which Mr. Poel is rendering to literature, history and the theatre alike?

## THE THEATRE IN HUNGARY

THERE is no long past behind the Bulgarian stage. Only on December 12, 1856, at the time when the Bulgarians started their first efforts to free themselves from the Turkish yoke, the first dramatic performance of a play in the Bulgarian language took place at Lom on the Danube.

Later on amateur performances alone were being arranged with great audacity, mainly by schools which cultivated nationalism and which were in close contact with Central European and especially with Viennese theatrical culture. Altogether the theatre was considered as one more instrument in the fight for national independence, and it was furthered therefore by the Bulgarian intelligentsia, not so much out of a love of art but out of opposition to the then existing régime.

The first native troupe of professional actors established itself in 1866 and had a very considerable success. The productions were of real value, although the repertory was compiled exclusively with a view to expressing the national aspirations of the people. It was after the liberation of the country in 1878 that the stage first entered upon its period of real existence. Many professional actors volunteered for the formation of the theatrical troupes, which until 1895 alone supplied the needs of the intellectual theatre public. During all this time travelling and unstable theatres came and went until the year 1895 saw the opening of the first national theatre, subsidized by the State. But even this theatre did not acquire a building of its own until 1907, when the ever-growing interest in the drama, so deeply implanted in the Bulgarian people owing to its Slavic origin, demanded a first-class stage in Sofia. The new theatre was technically well equipped, and by employing many noted actors and directors from abroad and by pursuing a definite policy of repertory selection it soon

established itself as the leading factor in Bulgarian intellectual life.

The *National Theatre* in Sofia became the first interpreter of foreign dramatic art and the later established theatres were not long in following. The influence on the Bulgarian people of the great dramatic writers of the classical period in particular took its origin from the beautiful building in Sofia. When in 1923 a disastrous fire destroyed the new building, this was considered a national misfortune, and by great sacrifice on the part of the people as well as of the State, the theatre was rebuilt within a very short time.

The last theatre season, 1926-7, demonstrated purely realistic tendencies on the Bulgarian stage. Occasionally attempts to assimilate the national theatre to the more modern dramatic form ruling abroad were made, but they had no success and had to be discontinued. A few *mise en scènes* were tried even in cubist style, but strange to say, they were swept away by indignation, and after that an even more reactionary return to the older forms of dramatic expression set in than had been expected.

The current season was opened according to an old tradition with the national play "The First Ones," by a prominent Bulgarian playwright, the late P. G. Todoroff. Yet another Bulgarian author (St. Kostoff), who is also one of the best Bulgarian managers living, had one play performed under the title "The Gold Man." Both plays are almost naturalistic, but they do not justify any claim to be essentially "Bulgarian" drama. Certainly one could fairly speak of a Bulgarian theatre, since even the overwhelming proportion of foreign plays are produced and acted in a manner which has no counterpart in either the Russian or any other of the ruling theatrical schools.

Altogether sixteen plays have been performed this season and not less than four-



## THE THEATRE IN HUNGARY

teen were foreign. English plays lead with four productions, Germany comes second with three, then comes two Scandinavian, three French, one Italian and one Russian play. The English plays produced were Shakespeare's "As You Like It" and "A Midsummer Night's Dream," Galsworthy's "Loyalties," and a dramatization of Dickens's novel "The Cricket on the Hearth." The productions were carefully done and with the exception of Galsworthy they found enthusiastic reception on the part of the Sofia public. The reason for this great success may be found in the excellent production of the plays by the principal manager of the National Theatre, M. Masalitinoff, who is a former well-known actor of the Moscow Art Theatre, and proved himself extremely clever in adapting the spirit and methods of Stanislavsky to suit the Bulgarian mind. The acting was very good and special praise is due to the highly gifted actor, M. Chr. Saratoff.

For the next season several other Shakespearean plays will be brought out again, and Frederick Lonsdale's "Spring Cleaning," as well as a first-night of another Galsworthy play, are being announced. In the provinces the above-mentioned English plays, in particular, "The Cricket on the Hearth," received an excellent production. Dickens's creation, particularly, pleased the audience of Pleven, Plovdiv and Kuestendill. Galsworthy, on the other hand, had a better reception in the town of Russe than in the capital.

The years after the war, with their longing for relaxation and with all their desire for mental comfort after strain, had a booming effect on musical plays and in particular on the "Operatta." The Sofia Operette Theatre is, of course, mainly influenced from Vienna and plays like the "Orloff" (Hearts and Diamonds) achieve record runs. It is, nevertheless, possible for the National Theatre to keep up its high standard although it runs at a loss, receiving, as it does, not less than seven million Leva yearly, as a grant from the Government, apart from the building and equipment which are put at its disposal free of charge. In addition to the technical staff, etc., the theatre permanently employs forty actors and actresses.

The State also subsidizes well-organized theatres in Plovdiv and in Russe, and municipalities too are doing their best to further the theatre. Relatively small cities like Varna, Pleven, and Kuestendill have their own permanent repertory theatres.

Foreign companies very seldom visit the country. An exception was made by some actors of the Berlin Reinhardt Theatre who delighted Sofia this season with a special series of performances, when five German plays by Schiller, Lessing, Hauptman and Wederking were produced. B. C. P.

### NEWTON ABBOT

The Newton Abbot Repertory Company, during its Spring Session, has continued its series of Dramatic Readings with plays by J. M. Synge, Susan Glaspell, Sir James Barrie, Stanley Houghton, and Henrik Ibsen. Also, according to its usual custom, an evening was set aside for members' plays, including a one-act play by the President, Dr. L. du Garde Peach, entitled "Numbered Chickens," which was afterwards produced at Dawlish, and a three-act play "A Port in a Storm," by A. E. Rae, the prize-winner in the annual competition held for original plays.

Four public performances were given in Lent of "Everyman," the title rôle being played very impressively by Dr. Peach. This was preceded by the one-act Welsh play "Cloud-Break," by A. O. Roberts. During the month of June the Company went on tour with Shakespeare's "Twelfth Night," adapted as a pastoral. Performances were also given at Teignmouth, Dawlish, Moretonhampstead, Ashburton, and Widecombe-in-the-Moor.

### PLAY-ROOM SIX

Until recently London was able to show no single example of the Little Theatre. Two admirable examples, however, are now to be seen in the very centre of the city, one of them being the Blackfriars Theatre, where Mr. Cyril Wood conducts his Interlude Theatre Guild, the other being the little upper room known as Play-Room Six, at No. 6 New Compton Street, Cambridge Circus. This theatre, which is under the direction of Mr. Reginald Price and Miss Hilda Maude, has put on an extremely interesting selection of plays during the past season. The last play to be produced was D'Annunzio's "The Honey-suckle," in which Miss Hilda Maude was really valiant in the racking part of the young heroine, who hesitates, like Hamlet, almost throughout the entire play, in her denunciation of the step-father, who, by spiritual insight, she knows to be her father's murderer. Miss Maude is an actress of real charm and of unusual intellectual power. At the moment perhaps you feel that she is manufacturing her effects, rather than expressing them quietly, like a flower, or a player of perfected experience. But we shall watch Miss Maude's future with continuous interest. Miss Norma Varden also gave an excellent performance as the mother.



## "MR. SAMPSON" DINNER

THE Welwyn Garden City Theatre Society, winners of the Lord Howard de Walden Cup, British Drama League National Festival Community Drama, London, 1927, and of the David Belasco cup, at the Little Theatre tournament, New York, 1927, were entertained at dinner at the Hotel Cecil on Thursday, under the auspices of the British Drama League. Mr. Walter Payne, President of the Society of West-end Theatre Managers, was in the chair, and the Marquis of Salisbury, Viscount Hampden, Miss Sybil Thorndike, and Miss Lilian Braithwaite were present.

A message was read from Mr. Charles Lee (author of "Mr. Sampson"), regretting very much that the state of his health prevented his attendance, and letters of regret were also read from Dr. Alfred Mansbridge and Mrs. Raby, who each added their best wishes for success.

The Chairman (Mr. Walter Payne), in an opening speech, said the professional theatre and the amateur stage were doing very much the same work, and in coming there that evening he wished to express his very great appreciation of the work being done by the British Drama League and the large number of amateur societies up and down the country, who were doing their best in their different localities to interest the public in the drama and all that appertained to it. There was nothing which gave one greater hope in this country than the keenness and enthusiasm of these amateur societies.

The Marquess of Salisbury, in proposing the toast of the evening, made a playful reference to the invasion of Welwyn Garden City into that part of Hertfordshire in which he lived.

He did not think there was any comparison between the kind of success which awaited a successful dramatic performance and the success of a mere political speech. (Laughter.)

They looked upon the Welwyn Garden City Theatre Society with envy and wished it was their fate to be able to move audiences as they did, to speak high artistic language and produce great dramatic moments such as they produced. Hatfield was proud that it could now reckon in its neighbourhood people who were able to win victories, not only in this country, but across the seas. He had not had the great pleasure of witnessing Mr. Purdom's achievement, but he was quite sure that, if he did, he would be satisfied that, in Mr. Purdom the Society possessed a man of great talent and achievement, and he asked the company to drink the health of the Welwyn Garden City Theatre Society, coupled with the name of their producer, Mr. C. B. Purdom. (Cheers.)

Mr. Purdom responded, on behalf of the "Mr. Sampson" cast, and expressed their thanks to Lord Salisbury for the very kind and generous way in which he had proposed the toast, and the audience for the very kind way in which it had

been received. Lord Salisbury was not only a neighbour of theirs, but a highly-respected neighbour, and it was a very great honour to them that he should have come that night, and spoken in the way he had done.

The reception they received in America was a wonderful one. They were told, before they started, that, no matter how good they were, and no matter how good they thought they were—(laughter)—there was no chance whatever of their coming home with the Belasco Cup.

The reason for their success was, in the first place, that they had a good play. Good one-act plays were very scarce. Everybody could write a one-act play—nearly everybody did—but in "Mr. Sampson" they had a really good one. It was written thirteen years ago, and to him it was sad to reflect that this success had not come to the author many years ago. Another reason for success was that they had good players and it was because they played together that "Mr. Sampson" was so effective. A play was a co-operative effort and one of the great lessons which those who took part in amateur playing learnt was that the players depended upon one another.

The toast of "The British Drama League" was proposed by the Lord Lieutenant of Hertfordshire (Viscount Hampden) and he coupled with it the name of Miss Sybil Thorndike, who, he said, stood for everything that was good on the British stage. (Cheers.)

Miss Thorndike said she was very proud, that night, to be the mouthpiece of the British Drama League, the sponsor of the amateur player in England. They heard from a great many people all round them that the British theatre was in a crisis. The whole secret of the trouble was that they were bothering too much about the public (Cheers.) The theatre was not for the senile; it was not for the weak-minded. Its function was to stimulate, to give the audience something that they needed. They must be quickened somehow and sent away feeling that life was larger than it was when they went in. No artist who was worth his salt was the servant of anything that did not demand of him his best, his maximum effort in imagination, brains, courage, energy. That the public never demanded of any of them. "I am a servant of the Theatre," she continued, "a servant of that something which we all, as artists, try to follow, and I would like to say how much I applaud and cheer the work that the amateurs are doing in England. We can learn so much from them on the professional stage. They care for the work they are doing without thought of financial return." The amateurs and the professionals must work side by side. She did not believe the amateurs' function in the theatre was simply to train themselves to be good audiences. They could take on the functions of experiment and research, functions which are very nearly impossible in the professional theatre.

The toast of "The Chairman" was proposed by Miss Lilian Braithwaite and was responded to by Mr. Walter Payne.



## BRITISH DRAMA LEAGUE NOTES



### THE JOURNAL OF THE BRITISH DRAMA LEAGUE

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*Hon. Treasurer :* ALEC REA.

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*MSS. for publication in DRAMA will be considered if accompanied by stamps for return if unsuitable. All Enquiries should be addressed to the Hon. Secretary, at the Offices of the League, 8 Adelphi Terrace, London, W.C.2.*

Telephone : GERRARD 8011.

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*Neither the Editor nor the Drama League as a whole accepts any responsibility for the opinions expressed in signed articles printed in this Journal.*

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THE announcement of the autumn conference of the Drama League, to be held this year in Manchester, appears on another page of this issue. We remind members of the League that the conference affords year by year the readiest means of maintaining personal touch between the membership as a whole and the executive, and we therefore reiterate the desirability of a large attendance and the framing of resolutions by individuals or affiliated societies, which shall further the aims of the League in every branch of its activities. A session of the conference will be set apart for the consideration of topics connected with the National Festival, and for the election of the new central Festival Committee. The Manchester playgoers will be our hosts on this occasion, and the

organizing secretary is Mr. William Miller, 26 King Street, Manchester.

There has recently come into our hands the admirable prospectus of the National Art-Collections Fund, an organization which, as all lovers of art should know, exists to ensure the purchase for the public benefit of pictures and other works of art which might otherwise be sold to foreign buyers. Among numbers of paintings saved in this way for the nation have been the "Rokeby Venus" by Velazquez, and Holbein's "Duchess of Milan"—both pictures having been purchased by the fund and presented to the National Gallery. The organization was founded in 1904, and its permanent income from annual subscriptions has risen from £700 to over £5,000, while the total receipts during its existence, including the amounts collected in response to special appeals, have exceeded the astonishing total of £235,000.

Such is the voluntary, unadvertised enthusiasm which Sir Robert Witt and his friends have so finely exploited in the cause of visual art. It should be unnecessary to stress the moral in the pages of DRAMA, but a quarter of a million pounds would bring us appreciably nearer the foundation of a national theatre, and there seems no logical reason why such a sum should be more difficult to raise in one case than in the other. There are *illogical* reasons, no doubt. But to these we may return on a later occasion.

DRAMA will not be issued again until October, and the office will be closed during August, though urgent correspondence will be dealt with throughout the month, and the full staff will again be at the service of members from September 1 onwards. The Library will be closed and all service suspended at 6 p.m. on Friday, July 29; it will be reopened at 10 a.m. on Monday, August 22.



# MINUTES OF THE SEVENTH ANNUAL MEETING OF THE BRITISH DRAMA LEAGUE

Held on Friday, July 1, at 2.30 p.m., at 8 Adelphi Terrace

Miss Lena Ashwell in the Chair

The Minutes of the last meeting, which had been circulated, were taken as read, and signed.

posed by Miss Orphoot, and seconded by Mr. R. K. Swan, it was unanimously

## 1. Annual Report:

Mr. Whitworth outlined the principal points in the Annual Report, copies of which had been circulated in the June DRAMA. He drew attention to the record advance in the number of new members. He also made special mention of Miss Thorndike's visit to Paris to represent Great Britain in the International Festival. He also urged the necessity for a greater increase in the circulation of the magazine. He concluded his comments on the Report by thanking Miss Briggs, Miss Clayton, and the rest of the staff for the work accomplished throughout the year.

The Report was then formally proposed by Mr. Whitworth, seconded by Miss Edith Neville, and it was unanimously

RESOLVED: "That the Annual Report should be adopted."

## 2. Balance Sheet:

In moving the adoption of the Balance Sheet, Mr. Alec Rea, Honorary Treasurer, drew attention to the encouraging increase in subscriptions, but he stressed the need for more members and patron members at five guineas per annum. He drew attention to the increase in the Bookshop activities, and reminded the members that books could be bought from the Bookshop of the League. He also drew attention to the substantial profit arising from the Easter School, largely due to Miss Macnamara's excellent organization.

It was then formally proposed by Mr. Rea, seconded by Miss Gwen John, and unanimously

RESOLVED: "That the Balance Sheet should be adopted."

## 3. Election of Auditors:

It was proposed by Mr. Dingwall, seconded by Mr. Percy Allen, and

RESOLVED: "That Messrs. Searle Honeybourne and Co. should be re-elected Auditors for the coming year."

## 4. Vacancies on the Council:

It was reported that one nomination had been received for the vacant seat on the Council. Pro-

RESOLVED: "That Mrs. Crichton should become a member of the Council."

It was further reported that in accordance with the rules of the League, one-third of the membership of the Council should retire annually in rotation. The members due to retire this year were Mr. Laurence Binyon, Mr. E. J. Dent, Mr. J. Fisher White, Miss Elsie Fogerty, Mrs. Penelope Wheeler, Mr. Alec Rea, and Mr. Geoffrey Whitworth.

These members had signified their willingness to serve again if elected. It was unanimously

RESOLVED: "That these members should be re-elected."

It was also reported that during the past year the following members had not attended any meetings of the Council and were, therefore, due for retirement but eligible for re-election:—Colonel Headlam, Miss Gertrude Kingston, The Hon. Mrs. Alfred Lyttelton, The Master of the Temple, Mr. Walter Payne. It was unanimously

RESOLVED: "That the above should be re-elected."

5. *Alteration in Rule IV (b) of the "Rules of the League"*—the regulation relating to the payment of 1s. per head by members of affiliated societies over the number of twenty.

In proposing this Resolution, Mr. Rea stated that the rule had never been enforced owing to the impossibility of collecting such extra subscriptions. He proposed, Mr. Patterson seconded, and it was unanimously

RESOLVED: "That the rule should be deleted."

Mr. Cox enquired if there were any means of obtaining a larger subscription from those societies who could afford it. Mr. Whitworth replied that the matter had been very carefully considered, and on the whole it was not thought advisable to increase the subscription. He stated, however, that he would insert a note in DRAMA inviting those societies who were able to pay more than a guinea.



## MINUTES OF THE SEVENTH ANNUAL MEETING

### 6. Resolution moved by Mr. Holford Knight:

"The British Drama League re-affirms its support of the movement for a National Theatre, and urges the speediest prosecution of the project."

In moving this resolution, Mr. Holford Knight stated: There were people who talked about a National Theatre as a sort of Holy Grail which they would like to spend their lives in seeking, but he affirmed that if there were a Society in this country which should stand actively for a National Theatre it should be the British Drama League. He continued that he had that morning received the June number of *DRAMA*, in the Editorial Notes of which he was amazed to find the words: "The Drama League stands in the matter, if at all, for the establishment of a National Theatre, adequately endowed for the purposes of a national institution." Two years ago a resolution was passed unanimously in favour of a National Theatre. Were resolutions passed at annual meetings regarded as authoritative or left as pious hopes? He considered the words "if at all" as directly counter to the supposed aims of the League in connexion with a National Theatre. He also referred to another sentence in the same paragraph: "If the right people are found to concern themselves with the scheme..." Mr. Holford Knight stated that this was the continual form of opposition encountered by the National Theatre Committee; and he usually found that the critics were not numbered on the Committee, though perhaps they would like to be. Mr. Holford Knight continued that he was unable to divulge the name of a gentleman who had recently presented a site on certain conditions or the situation of the site, as this information had to be kept secret by wish of the donor, but he assured those present that the members of the Committee consisted of the greatest figures on the English stage, and that every effort was being made to further the project in hand. Details were being worked out, but when the time came to make a call, he trusted that this League could be relied upon to take the lead and give a hand. He then invited the meeting to register afresh their attachment to the National Theatre cause.

Mr. Rea stated that before the matter was discussed, he would like to affirm that if a resolution was passed at a meeting of the League the officials were quite incapable of acting contrarily to it.

In reply to Mr. Holford Knight, Mr. Whitworth stated that he took absolutely for granted that the League as a League was in favour of a National Theatre. He reaffirmed that his activities as Honorary Secretary of the League were entirely devoted to the furtherance of a National Theatre. He stated that Mr. Holford Knight had put the Drama League in a slightly difficult position. The League, having no official status in the matter, could not assume leadership. Its only rôle could be that of a watch-dog and critic as at the present moment. Mr. Whitworth continued that the League stood for a Theatre which should be worthy of its title of National, and any theatre which was erected hurriedly, and which was not national in the highest sense of the term, would stultify the whole project.

No site should be accepted on condition of building being started at once. He therefore moved an amendment to the resolution, as follows:

"The British Drama League reaffirms its support of the movement for a National Theatre, and urges the speediest prosecution of the project consistent with the establishment of a playhouse which, as regards site and endowment, shall be worthy of a national institution."

This motion as amended was seconded by Mr. S. M. Fox.

Mr. Rea and Mr. Percy Allen both stated their opposition to the idea of a National Theatre as at present conceived. Mr. Gordon Young and Miss Knowles supported Mr. Whitworth. The resolution as amended was then put to the vote, and carried by thirty-eight votes to four.

### 7. Autumn Conference:

Mr. Whitworth reported that Mr. F. E. Doran, on behalf of the Manchester Playgoers, had invited the League to hold its Autumn Conference at Manchester, to coincide with the twenty-first birthday of the Playgoers.

Mr. Whitworth proposed, Mr. Rea seconded, and it was unanimously

RESOLVED: "That the invitation should be accepted."

### 8. Proposal by Miss Fogerty:

Miss Fogerty stated the time had come when a further effort should be made to ensure that an oral examination should form part of the ordinary English examinations in elementary schools. She suggested that Mr. Whitworth should organize a deputation to the Board of Education to ask the Board to establish a test in Oral English for all students seeking credit in oral examinations in English. Miss Fogerty's suggestion was seconded by Miss Maud Morin, and carried unanimously.

### 9. Other Business:

Mr. Doran enquired as to whether any other members had had difficulty with the income-tax authorities, who were exacting tax on private performances.

Mr. Whitworth promised to print an enquiry in *DRAMA*.

The meeting voted a unanimous vote of thanks to Miss Ashwell for having taken the chair, and to Miss Fogerty for having taken Miss Ashwell's place during the last part of the meeting.

In reference to item No. 9 in the above Minutes, the Hon. Secretary of the Drama League would be glad to hear from any member who has experienced the trouble mentioned by Mr. Doran. Such information will be treated in confidence, but will be useful in dealing further with the matter.



# AFFILIATED SOCIETIES

Abbots Langley A.D. Club  
Aberdare County School Past Students  
Aberdeen High School for Girls, Dramatic Section Former Pupils' Club  
Aberdeen University D.S.  
Abinger and Wootton Village Players  
Acland D.S.  
Acton Strolling Players' A.D. Club  
Actors' Church Union  
Adastral Players  
Adelaide Repertory Theatre  
Aeschylus Amateur Repertory Company  
Aideburgh Musical and Dramatic Soc.  
Alfred Sutton Central School, Reading  
All Saints' D.S.  
Alresford Women's Institute  
Aittrincham and Bowdon A.D.S.  
Aittrincham Garrick Society  
Amherst Old Girls' D.C.  
Angus Watson Staff Institute  
Anstye Tiptoeers  
Ardrossan and Saltcoats Players' Club  
Arlington Players  
Armstrong College D.S.  
Army Educational Corps, Officers and Instructors, London District  
Arts League of Service  
Arts Theatre of London  
Arundel D.S.  
Ashburton Group  
Ashby de la Zouch Boys' Grammar School D.S.  
Ashted A.D.S.  
Aspirants' Dramatic Reading Circle  
Assheton Players  
Association of Inspectors of Taxes (London Centre) D.S.  
Association of Teachers of Speech Training  
Association of West End Theatre Managers  
Athenaeum D.S.  
Athenian Amateur Players  
Attleborough Players  
Auckland Little Theatre Society, New Zealand  
Avery Hill College D.S.  
Avoncroft College, Offenham  
Badminton School  
Baker Perkins A.D.S.  
Balham Repertory Players  
Balham Settlement  
Banbury Municipal School Old Pupils' D.S.  
Bangor St. Mary's College D.S.  
Bank of England Op. Dram. and Orchestral Society  
Baobab Club  
Barking Education Committee  
Barmouth A.D.S.  
Barnes Play Readers  
Barnet Arts Club  
Barnsley Players' Society  
Barnstaple A.D.S.  
Barrovian D.S.  
Barrow-in-Furness Boys' Secondary School D.S.  
Barrow-in-Furness Students' D.C.  
Barry Christian Fellowship Amateur Players  
Barry Forfarshire A.D.S.  
Bath Citizen Players  
Bath Playgoers' Society  
Batley Grammar School Old Girls' D.S.  
Beaconsfield Players' Club  
Beccle and District Play Reading Circle  
Beckonham Rovers Dramatic Circle  
Beckenham Players  
Bede College D.S.  
Bedford Co-operative A.D. League  
Bedford Play Reading Society  
Beds, Bucks, Cambs and Herts A.S.U.  
Bechercroft Settlement  
Belvedere Old Girls' D.S.  
Belvedere School D.S.  
Benenden School  
Benton Players  
Bergman Osterberg Physical Training College D.S.  
Berks and Bucks Joint Sanatorium Entertainments Committee  
Berks Fed. of Women's Institutes  
Bexhill Players  
Bideford Play Reading Society

Bickley D.S.  
Billericay Women's Institute, Dramatic Section  
Bingley College D.S.  
Birkbeck College Lit. Soc.  
Birmingham A.D. Federation  
Birmingham Street P.M. A.D.S.  
Bishop Otter College D.S., Chichester  
Blackfriars Players  
Blackfriars Theatre  
Blackheath High School  
Blackheath High School Old Girls' Assn. D.C.  
Blaenarwy D.S.  
Blaigowrie and Rattray Op and Dram. Society  
Bloomsbury Reading Circle  
Board of Education Co-op Theatre  
Baldon Lit. and Dram. Society  
Bolingbroke Players  
Bolton D.S.  
Boscombe Players  
Boston Spa A.D.S.  
Bournemouth Dram. and Orches. Club  
Bournville D.S.  
Bowdon Play Readers  
Bowes Amateur Theatrical Society  
Bowes Park A.D.S.  
Boy Scouts Association  
Bradford Playgoers' Society  
Braintree A.D.S.  
Brassey St. Central School Girls' D.S.  
Breedon D.S.  
Brentham Players  
Brigg D.S.  
Brighton, Hove and Sussex Grammar School  
Brighton Municipal Training Coll. Lit. and Dram. Society  
Brightside and Carbrook Co-op. Soc., Ltd., Educational Dept.  
Brill Women's Institute  
Bristol Group  
Bristol's Little Theatre  
Bristol Playgoers' Club  
Bristol University D.S.  
Britannic House Players  
British Broadcasting Co., Ltd., Glasgow Station  
British Broadcasting Corporation, Glasgow Station  
Broadway Players  
Bromley A.D.S., Liverpool  
Bromley D.S., Kent  
Bromley Evening Classes  
Bromsgrove Dramatic Reading Society  
Bromsgrove School Lit. D.S.  
Brooksbury D.S.  
Brunels Club, Grammar School, Berrick-on-Tweed  
Brymay Dram. and Op. Society  
B.T.H. (Coventry) Social and Ath. Club  
Buckland Dinham Players  
Buckley A.D.S.  
Bunyan Meeting Young People's Soc.  
Burford Grammar School Playreading Society  
Burlington School  
Burnage Garden Village A.D.S.  
Burrellton and Woodside Dram. Co.  
Burton-on-Trent Girls' High School  
Bury St. Edmunds Reading Circle  
Buxton Branch of the B.D.L.  
Caerleon Training College A.D.S.  
Calder Girls' School Dram. and Play-reading Society  
Caledonian Players  
Caine Players  
Canning Town Girls' Club  
Cape Town Rep. Theatre Society  
Canterbury D.S.  
Carbonyl D.S.  
Cardiff High School for Boys D.S.  
Castle Douglas United Free Church Young People's Federation  
Castleford Secondary School D.S.  
Cathedral D.S., Edinburgh  
Cedars School, Leighton Buzzard  
Centenary Players, Liverpool  
Central School, Darlington  
Central School of Speech Training and Dramatic Art  
Century Club Dramatic Group  
Chaldon Players  
Chancery D.C. Yorkshire

Chandos Players  
Charing A.D.S.  
Chateau d'Oax Playreading Society  
Chatham House School  
Cheadle Hulme A.D.S.  
1st Cheadle Hulme Girl Guides  
Cheltenham Branch of the Eng. Assn.  
Cheltenham Op. and Dram. Society  
Cheltenham Playreading Circle  
Chertsey D.C.  
Cheshire Fed. of Women's Institutes  
Chesterfield D.S.  
Chesterfield Girls' High School  
Chesterfield Playgoers' Society  
Chesterfield Settlement  
Chichester High School  
The Children's House, Bow  
The Child Study Society  
Christ Church Literary Society  
Christian Sunday School D.S.  
Church of England A.D.S., Mansfield  
City of Hull Municipal Training Coll.  
City of Leeds Training College  
City Literary Institute Dram. Club  
City Lit. Inst. Thursday Players  
City of London College D.S.  
Claremont Literary and Dramatic Soc.  
Messrs. C. & J. Clark's Boys' and Girls' Clubs D.S.  
Cleethorpes Girls' Secondary School  
The Clevedon Players  
Clifton Arts Club  
The Cline Pioneer Players  
Clitheroes Girls' Grammar School Lit. Society  
Cockburn High School Old Students' Association (D.S.), Leeds  
The Cockyly Company of Amateur Players  
Colchester Stage Society  
Colfe Grammar School D.S.  
College of the Resurrection D.S. Yorks  
College of Technology Stage Society  
Colston's Girls' School Sixth Form Reading Club  
The Community Players  
Congregational Girls' Club, Southall  
The Co-operative Holidays Association  
The Cornhill Dramatic Society  
The Cotswold Players  
Cotswold Shakespeare Society  
The County Players  
County School for Boys, Bromley  
County School for Girls, Gravesend  
Coventry Dramatic Society  
Coventry Dramatic Study Club  
The Coventry Players  
The Crafty Players, Cambridge  
Cranmer Wesleyan Social Club  
Crayford Educational Fellowship  
Credition Dramatic Society  
Crewe Dramatic Society  
The Crossleyan Literary Society  
Crowthorne Women's Institute  
The Croydon Players  
Crypt School Dramatic Society  
Cymba Dramatic Club  
Darlington Amateur Repertory Co.  
The David Beveridge Repertory Co.  
The David Lewis Dramatic Society  
The Delish Players  
Debenham Staff Library, Chapel Place  
Deeside Dramatic Society  
Deeside I.L.P. Dramatic Society  
Delphic Dramatic Society  
Devizes Play Reading Society  
The Devonshire Dramatic Club  
The Dewsbury Players  
Dickens Operatic and Dramatic Soc.  
Dinard Booklovers' Society  
The Ditchling Village Players  
Dolgelly Play Readers  
Dollar Dramatic Club  
Doncaster Co-operative Amateur Dramatic Circle  
The Douglass Players  
Dover County School for Boys  
Dovercourt Amateur Dramatic Club  
The Dramateurs  
Dramatic Guild, Liverpool  
The Dramatic Reading Society  
Drayton High School Old Girls' Association D.S.  
"Ducdame," Edghaston, Birmingham  
Dudley Girls' High School



## AFFILIATED SOCIETIES

- Duchess School Old Girls' Guild,  
Alnwick  
Dudley Training College D.S.  
Duncan House School  
Dundee Dramatic Society  
Dundee Training College D.S.  
Dumfries Guild of Players  
Dunelm School of Dancing  
Durham County Fed. of Women's  
Institutes  
Durham University College of Medi-  
cine D.S.  
The Durley Players  
Dursley Community Players  
East Fulham Junior Imperial League  
Dramatic Club  
East Grinstead Repertory Company  
East Ham Old Collegians' D.S.  
Eastleigh Guild of Fellowship D.S.  
East London College D.S.  
East Seven Play Reading Society  
East Suffolk County Federation of  
Women's Institutes  
East Sussex County Federation of  
Women's Institutes  
Edgbaston Church College Staff  
Edgbaston Drama Circle  
Edgware Lit. Soc., Drama Group  
Edinburgh Ladies' College Former  
Pupils' D. Club  
Edinburgh Philosophical Inst. D.S.  
Edinburgh Repertory Theatre Co.  
Edwardian Dramatic Society  
The Egham and Staines Players  
The Elizabethans  
Elizabeth Blake's Company  
Elm House Club (Dramatic Section)  
Emanuel School  
Emerson Club Dramatic Group  
Enfield Grammar School Old Boys'  
Association Dramatic Section  
English Folk Dance Society  
Essex Federation of Women's Institutes  
Eton College  
Exeter Branch Old Students' Associa-  
tion of University College  
Exeter Drama League  
Faringdon County Girls' School  
Farleigh Amateur D.S.  
Felixkirk Women's Institute  
Fed. of London Working Boys' Clubs  
The Fellowship Amateur Players  
Fellowship of Youth  
Fenrdale A.P.S. Dramatic Society  
Fernhill Manor D.S.  
Ferneia Amateur Players, Altrincham  
Festival Theatre (Cambridge)  
Finchampstead Women's Institute  
Fircroft College, Bourneville  
The Fittleworth Players  
Fitzwilliam House A.D.S.  
F. L. Calder College D.S.  
Fleetwood Literary and Art Society  
Florence Ellinger Theatre School  
Florentine School for Girls  
Folk House Players, Bristol  
Forest Row Women's Institute  
The Foresters' Play Reading Society  
Forres Dramatic Society  
Forres Literary Society  
Fordunce A.D.S.  
The Friday Players  
Friendly Centurions' Dramatic Club  
The Friends' School, Saffron Walden  
J. S. Fry & Sons, Ltd., A.D.S.  
Furzedown Literary and D.S.  
Garrick Amateur D.S.  
The Garrick Society, Gedling  
Garth Players  
Gate Theatre, Salon  
George St. Amateur Operatic & D.S.  
Guild of the Red Rose  
Gidea Park Play Reading Society  
Gillingham W.E.A. Players  
The Ginner-Mawer School  
Gipsy Hill Training College  
Girls' Friendly Society, London Diocese  
Girvan A.D.S.  
Girvan Amateur Sketch Party  
The Glasgow Academy  
Glasgow Clarion Players  
Glasgow University Dramatic Club  
Gloucestershire Training College of  
Domestic Science Literary and  
Debating Society  
Godolphin School, Salisbury  
Gordon Dramatic Society  
G.P.O. Players' Dramatic Society  
Gosforth Adult School D.S.  
The Grafton Players  
Grange Drama Society  
Granville Hall Literary Society  
The Gravensend W.E.A. Study Circle  
Grayshott A.D.S.  
Great Waltham Players  
Great Yarmouth High School  
Greenbank Primitive Methodist Insti-  
tute Literary Section  
Greenfield Girls' Club Dramatic Class  
The Greenleaf Theatre  
Green Park Players  
The Green Room A.D.S.  
The Griffiths Players  
Grimsby Y.M.C.A. D.S.  
The Gryme Players  
Guernsey A.D. and Operatic Club  
Guernsey Ladies' College  
Guildford Grammar School D.S.  
Guildford High School D.S.  
Guildhouse Players  
Guild of York Players  
Hale Congregational D.S.  
Halesowen Grammar School D.S.  
Hammersmith Playhouse Circle  
Hampshire House Trust  
Hans Renold, Ltd., Social Union  
A.D.S.  
The Hardy Players  
Harestone Dramatic Society  
Harlech Branch  
Harpenden Group  
Harrogate Girls' Club D.S.  
Harrow County School for Boys D.S.  
Harrow School  
Hart House Theatre, Toronto  
Hatch End Play Reading Society  
Hawarden County School Old Scholars'  
D.S.  
Haywards Heath D.S.  
Headley Women's Institute  
Hebden Bridge Literary and Scientific  
Society Dramatic Sub-Committee  
Heeley Labour Party Play Readers'  
Section  
The Helensburgh Amateur D.S.  
Hele's School, Exeter, Dramatic Soc.  
Henfield Dramatic Society  
"Heosa" Musical and Dramatic Soc.  
The Herbert Strutt School Staff D.S.  
Hereford Drama Reading Club  
Hereford Training College D.S.  
Herefordshire Amateur Dramatic Club  
Herefordshire Federation of Women's  
Institutes  
Hertford Dramatic Reading Circle  
Herts Federation of Women's Insts.  
Heversham School D.S.  
Highfield Reading Circle  
Highgate Congregational Church D.S.  
High Halden Women's Institute  
Hightown Parish Church D.S.  
High Wycombe High School  
High Wycombe Operatic and D.S.  
Hillsborough Co-operative Institute  
Hinckley Road P.M. Players  
Hockerill Old Students' D.S.  
Hockerill Training College  
Hoddesdon A.D.S.  
The Holmforth University Tutorial  
Class in Literature  
Holsworthy Dramatic Reading Soc.  
Holyhead Labour Party, Women's  
Section  
Holyhead Presbyterian D.S.  
Holyoake Dramatic Society  
Holy Trinity Church Guild of  
Players, Motherwell  
The Howell Players  
The Home Players (Alsager)  
Horsnam High School for Girls  
The Horsham Players  
Hostel of the Resurrection D.S.  
Huddersfield Industrial Society's Em-  
ployees' D.S.  
Huddersfield College D.S.  
Huddersfield Technical College D.S.  
Huddersfield Thespians  
Hull Playgoers' Society  
Hutton Grammar School  
Hutton Women's Institute  
The Hypocrites A.D.S., Hove  
"The Hypocrites," Bedford School  
I.L.P. Arts Guild  
Imperial College Musical and D.S.  
Inchture Amateur Dramatic Club  
Incogniti, London  
India Office Dramatic Society  
Ingatstone Women's Institute  
Introlude Theatre Guild  
International Play Society  
Ipswich Dramatic Club  
Ipswich Endowed and Municipal Sec-  
ondary School Old Girls' Dram-  
atic Section  
Ipswich I.L.P. Dramatic Society  
Irish Literary Society Dramatic Circle  
Irish Play Circle  
The Isis Players  
Isle of Ely Federation of Women's  
Institutes  
Isle of Wight County Federation of  
Women's Institutes  
Jersey Ladies' College D.S.  
Johannesburg Bch. Modern D.C.  
Jordans Players  
Katharine Lady Berkeley's Grammar  
School D.S.  
Keillers' Dramatic Art Club  
Kells Dramatic Club  
Kelvinside Academical Club Dramatic  
Section  
Kendal Amateur Dramatic Society  
The Kendal Players  
Kendal Shakespearean Players  
Kensington A.D.C.  
The Kensway A.D.S.  
Kentish Town Secondary School Staff  
Dramatic Circle  
Kenton Lodge Training College Liter-  
ary and Dramatic Society  
Kettering Amateur Dramatic Society  
Kingsbury County School D.S.  
King's College, London, D.S.  
The King's Lynn Players  
The King's Players  
Kingston Congregation Church D.C.  
Kingston Labour Dramatic Group  
The Kingsway Players, Preston  
Kiplin Hall  
Kirtton-Lindsey A.D.S.  
Lady Benson's Dramatic School  
Lancaster Footlights Club  
Langley Amateur Dramatic Society  
Laurel Bank School  
League of Arts Dramatic Circle  
League of Arts, Parish Play Dept.  
League of Nations Union Players  
Leamington and Warwick Dramatic  
Study Club  
Leeds Arts Theatre  
Leeds Civic Playhouse  
Leeds Little Theatre  
Leeds University Dramatic Society  
Leicester Drama Society  
Leicester Girls' Collegiate School  
Leigh Hall College Dramatic Society  
Leighton Park School  
Lena Ashwell Players  
Lensbury Musical and Dramatic Society  
Leominster Playfolk  
Lever Bros., Ltd., Staff Training Col-  
lege Players  
J. B. Lewis & Sons, Ltd. (Ilkeston),  
A.D.S.  
Lewisham Dramatic Society  
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Liverpool Repertory Theatre, Ltd.  
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Marlborough College  
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Monmouthshire Federation of Women's Institutes  
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Poplar Amateurs' Rep. Soc.  
Portishead Players  
Portmadoc Players  
Portobello Players  
Port Talbot County School D.S.  
Port Talbot D.S.  
Prentice Players  
Prestwood Women's Institute D.S.  
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Queen Mary High School for Girls  
Queen Mary's School D.S.  
Queen's Players  
Queen Victoria High School Old Girls' D.S.  
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Quill Club Players  
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Ramsbottom A.D. and Op. Soc.  
Ranger Guides  
Ricketts A.D.S.  
Redcar Reading Club  
Refuge Assurance Operatic and Dram. Society  
Regina Little Theatre Society  
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Reigate County School for Girls D.S.  
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Repertory Players  
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Rowntree Players  
Royal Academy of Dramatic Art  
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Royal Aircraft Establishment D.S.  
Royal Air Force, Spittlegate, Grantham  
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 St. Mark's, Brighton, Dram. Group  
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 St. Mary's Coll., Durham, Lit. & D.S.  
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 St. Peter's Players, Canterbury  
 St. Peter's Players, Coventry  
 St. Peter's, Brighton, Play-Reading Soc.  
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 St. Vincent Players  
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 Sandon Studios Soc. Lit. and Dram.  
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 Women's Institute  
 Scarthoe St. Giles A.D.S.  
 Scholarists  
 Scene Players  
 Seorton and Dist. Women's Institute  
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 Seunthorpe Social Centre  
 Sodbury School Dram. Committee  
 Sedgley D.S.  
 Semicircle  
 Sevenoaks Players  
 Shakespeare Inst. D.S.  
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 Sheffield Catholic Players  
 Sheffield and Ecclesall Co-op. Soc.  
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 Sheffield Thespian D.S.  
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 Sheffield University D.S.  
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 Boys' and Old Girls' D. and Lit.  
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 Sunderland Drama Club  
 Sunderland Jewish D.S.  
 Sunny Hill Girls' School Lit. and De-  
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 Mus. and Dram. Club  
 Surbiton Shakespeare Society  
 Surrey County Fed. of Women's Insts.  
 Sutton Court D.S.  
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 Soc.  
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 Tanfield Church Players  
 Taunton Branch of the B.D.L.  
 Taunton Players  
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 Teignmouth Lit. Soc.  
 Temple Players', Rugby  
 Thames Valley Players  
 Thanet Thespians  
 Theatre Arts Monthly  
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 Trinity A.D.S.  
 Trinity College, Glensalmond D.S.  
 Trinity Hall Playreaders' Soc.  
 Tumblers' Society  
 Tunbridge Wells Group  
 Twelve Midsummer Crickets  
 Twenty-Five D.C.  
 Twenty Players  
 Twickenham County School  
 Ulverston Victoria Grammar School Lit.  
 Soc.  
 Union Bank A.D.S.  
 United Dairies D.S.  
 Univ. Coll. D.S.  
 University Coll., Exeter  
 Univ. Coll. of North Wales English  
 A.D.S.  
 University College, Nottingham  
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 Wallsend Shakespeare Players  
 Walsall Dramatic Circle  
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 Washington A.D.S.  
 Waterlow Court D.C.  
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## SOME ELEMENTARY HINTS ON AMATEUR ACTING

Compiled by the National Adult School Union

### TWENTY POINTS FOR THE PLAYERS

1. Read and understand the whole play, as well as your particular part in it.
2. Be willing to take a small part and make the most of it.
3. Be concerned only with the success of the play as a whole; it is team-work that counts.
4. Come to all rehearsals, and come punctually.
5. Be "word-perfect" as soon as possible.
6. *Imagine* yourself into the character and never drop it for a moment. *Think* every word and action while you say and do them, as though for the first time. Continue to think when you yourself are not speaking or moving.
7. Without shouting, speak so that every syllable you say is heard by every member of the audience.
8. Never speak while the audience is laughing or applauding. If necessary, repeat a line which has been lost in the laughter or applause of the audience.
9. Constantly practise speaking correctly, distinctly, and beautifully, and at the same time naturally. Never "elocute."
10. In turning on the stage, it is usual to turn *towards* the audience—not away from it.
11. Learn to keep still. Practise letting the hands hang easily at the sides.
12. When you have to move, let each movement have a definite meaning. Move from one good position to another. Make gestures with the whole arm, not only with the forearm or the hand. Never make fussy little movements, such as shuffling the feet (except, of course, when depicting a nervous character).
13. Beware of the unconscious habit of following the other actors' lines with a silent moving of your lips.
14. Look at the person to whom you speak. Never look into the eyes of the audience.
15. Take up your cues *quickly*, but don't be afraid to make necessary pauses in the middle of a speech.
16. Never stand (except in a crowded scene) so as to hide another player from the audience.
17. Over-acting is worse than under-acting, but both are bad.
18. Don't mind getting nervous; you will probably act all the better for it. It will only "all come right on the night" if you have put in the necessary work at rehearsals.
19. Act because you *enjoy* acting.
20. "Up-stage" means to move *away* from the footlights.  
"Down-stage" means to move *towards* them.



# HINTS ON AMATEUR ACTING

(Continued.)

## TWENTY POINTS FOR THE PRODUCER

1. The aim of producing a play is to grasp the author's meaning and to convey it to the minds of the audience.
2. In choosing plays, aim high, but do not attempt plays entirely beyond your reach. Rubbishy plays are not worth committing to memory, and they need brilliant acting to disguise their poorness. Well-written plays "act themselves."
3. Beware of unsuitable casting; but also beware of always casting the same person for the same type of part, however well they may do it.
4. If possible, have understudies for all the principal parts.
5. Plan rehearsals so as to economize people's time as much as possible.
6. Fix a date by which all members are to be "word-perfect," and announce it at the first rehearsal.
7. Plan the general grouping of the players so that they form a series of well-balanced pictures. Avoid a huddled mass or a number of people in a straight line.
8. Leave the actors to work out the interpretation of their individual characters, only giving guidance (where it is needed) after several rehearsals.
9. Keep the *pace* varied. This is as important in drama as it is in music. Never let a play lag.
10. Let the actors get accustomed to any essential "properties" or pieces of costume (such as swords, hats, cloaks, etc.) at several rehearsals before the final one.
11. In scenery it is better to "suggest" by simple hangings, etc., or to rely entirely on the audience's imagination, than to attempt the realistic professional type of painted scene.
12. Have what "properties" are essential and avoid unnecessary detail.
13. See that there are no clashes of colour in the costumes.
14. See that the players are properly "made-up." Too little paint is better than too much.
15. Make sure that your front curtains work properly.
16. Begin the performance promptly and avoid weary intervals.
17. The prompter should attend all rehearsals and be thoroughly familiar with the play.
18. Watch other productions—both amateur and professional—to learn what to do and what not to do.
19. Aim throughout at *simple effects*.
20. Make your players *enjoy* their work.



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